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increased by a still more liberal supply of illustrations, as the mere literary equivalent of a slang term is often insufficient to show its exact and peculiar use.

We feel well assured that the little book, cleverly and judiciously compiled as it is, will make for itself many warm friends.

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FRENCH TRAGEDY.

Sénèque et Hardy. Dissertation présentée à la Faculté de Philosophie de l'Université de Leipzig par JULES BÉRANECK. Leipzig: Ferdinand Bär. 1890, pp. 27.

MR. BÉRANECK'S dissertation is, as he informs us, only part of his original thesis entitled: "Sénèque et la tragédie classique jusqu'au xviii^e siècle." We find no direct reference made as to how far the author carried his investigation, nor does the manner of treatment suggest any definite limit. Why Hardy should be included is not quite clear, as his literary career belongs altogether to the seventeenth century. Yet whether this is the closing chapter of the thesis or not, it cannot be said that any tangible and convincing results have been reached. The author evidently has undertaken to cover too much ground in a field hitherto but little explored.

The influence of the Spanish and Italian drama is briefly sketched (pp. 1-6); two pages only are devoted to Hardy's predecessors; the rest is taken up by the main subject, the scanty results being divided into four sections:

1. Mots et Expressions.
2. Artifices de Style.
3. Scènes et Situations.
4. Remarques générales.

The last paragraph contains a notice, under a rather misleading heading, of the indirect influence exerted through Garnier and Jodelle; nothing new or important, however, is presented. This view, together with some remarks on Hardy's indebtedness to Garnier, ought to have been made the starting point of the discussion; such an arrangement would have prevented the writer from magnifying Seneca's influence, which is not so strong and palpable as he would seem to think.—In the

bibliography on Hardy, we miss a notice of C. Nagel's publication in *Ausgaben und Abhandlungen*, No. xxviii.

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CORRESPONDENCE.

THE ANGLO-SAXON *gīen*, *gīena*.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the London *Academy*, Dec. 19, 1891, Prof. Hempl published an explanation of the A.-S. *gīen gīena*, (*gēn, gēna*) and *gīet, gīeta* (*gēt, gēta*). According to Prof. Hempl each word is a compound of the Germanic *in+* demonstr. pron. *hin-* (masc.) or *hit-* (neut.) Germanic *in-hinō* > Wessex **gīehin, gīena*; non-Wessex **gēhin, gēn* or **gēohin* [*gēon*], *gēona*. Germanic *in-hitō* > *gīet, gēt, gēot*.

Without committing myself for the present to any opinion upon the *gīet* series, I should like to express my doubts at least upon the *gīen* series.

True, Sievers, § 317, gives the form *gīena*. But on what authority? I am reluctant to put on the air of challenging so eminent an investigator, for I know personally that his brilliant generalizations are based upon data collected with infinite pains. Nevertheless, I should like to know what genuine Wessex texts contain the form *gīen*, or *gīena*. I have not a single instance of the Wessex use of the word, nor can I find any in the dictionaries. The word is not cited by Cosijn, for I have a complete alphabetical list of all the words mentioned by him in his treatment of the vowels, Part I. Earle does not give it in his Glossary to the 'Chronicle,' nor does Sweet give it in any shape in his 'O. E. T.' By consulting Bouterwek's Glossary to the Northumbrian Gospels and examining the corresponding passages in the other texts printed by Skeat, I find, only *gen, Matt.* xix. 20 R¹, and this Rushworth is Mercian.

The word is not in the Wright-Wülker Glossaries nor in Aelfric's Grammar, pp. 222-242, on adverbs (Zupitza). Bosworth-Toller cite *gīen Gen.* 2741, *Gen.* 2195, *Juliana* 417, to which add *gina, Elene* 1071. The absence of the word from Wessex texts leads me, then, to infer that